

APR 2 1980

April 5, 1980

TO MY FRIENDS AND COLLEAGUES:

RE:OUR FILMS

EVERYTHING WE ARE DOING NOW MEANS NOTHING!

All of our agonizing labor and creative effort is for nothing because our films are vanishing. I am not referring to the terrible problem of black and white film deterioration with which many of you are already familiar, but to something more immediate- FADING COLOR. After only a few years the color in our films will be irretrievably lost. The problem of color fading in film is beyond the crisis point. We must confront it now- it can no longer be ignored.

Your past support in voicing concern over this problem is greatly appreciated but it is no longer enough. Merely recognizing the fact that color film fades is useless. We must act now or the films we make in the 1980's will be subjected to the same indiscriminate destruction as all those made in the past forty years. Working with film stock that is guaranteed to deteriorate in a matter of months is insulting and insane. We have no choice but to take action to correct this situation which is absolutely intolerable.

Eastman Kodak will do nothing to remedy the situation simply because the immediate and outrageous financial profits have priority over the quality of product. So long as it is in their interests not to do so, Eastman Kodak, through their total monopoly in the United States and many other parts of the world, will be responsible for the destruction of our past and current work. They are betraying us and will have to account for the conscious perversion of the future history of cinema.

We must act to speed-up and expedite the solution to color stabilisation and permanent color in film which can and must be achieved in this decade. The scientists and researchers working independently on this project do so with pitifully inadequate funds. This is the only obstacle to finding the technical solution to this problem. With our help, that obstacle can be removed.

If we come together, organize and operate from a position of strength, we will have the most potent means of attacking this problem. An organization of cinematographers, directors and

MARTIN SCORSESE

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other members of the film community can weild power collectively, generate publicity and raise money. Not only would we attract funds from private and government institutions but, in our positions within the industry we could enlist the support and resources of the film producers and film manufacturers themselves.

We, the members and supporters of this organization would contribute annually to help fund the research and development of color technology. We would insist on clauses in our contracts that require a 3-strip black and white negative be made as an insurance measure against unstable color stocks, and also have an answer print made from that negative to insure proper registration. But it should be mentioned that the 3-strip negatives are only a temporary preservative measure because, if not properly stored, one negative could shrink, rendering all three useless.

The most practical preservative and economic solution is developing a COLOR STABLE FILM. So, if you care about your work and its future, then, for its sake, please lend your name and support. Attached is a letter to Eastman.Kodak, petitioning them to take immediate action to rectify the deplorable state of the color film they supply and print for us. As a first step, please join us in signing.

If you have any questions, ideas, thoughts or suggestions please don't hesitate in responding, Martin Scorsese, c/o Chartoff Winkler Productions, 110 West 57 Street, New York, New York, 10019.

United we have the power to find the solution.

Best regards,



Martin Scorsese

EASTMAN KODAK:

The problem of color fading in film has reached crisis point and can no longer be ignored. The instability of Kodak color stock is causing irreparable damage to our films. The films we made in the past are deteriorating drastically or irretrievably lost. We must find the solution to this problem, not only to eliminate this threat to the films we are making today, but to salvage those made in the past that are not beyond help.

Since Eastman Kodak is the single largest manufacturer of color film in the world, and the chief source for motion picture film stock, your company must be held accountable for the color instability flaws inherent in the stock. While the cost of film has increased enormously over the years, nothing has been done or is being done to solve the problem of color fading in the film. This existing "flaw" is destroying our work.

We the undersigned are united in our determination to find and instigate the solution to the problem. We feel that it is in Eastman Kodak's interests not only to recognize the severity of this problem, but most importantly to realize and accept that direct action must be taken now to speed up and expedite the solution which can and must be achieved in this decade. If the problem is not remedied, we intend to use alternative methods of production which are presently being explored and considered.

In view of the above, we believe that Eastman Kodak must recognize its responsibility to the people it services, and must assume a major role in the research and development of a stable color film stock. We ask and expect your full cooperation in this matter, and beseech you to act immediately. We will not tolerate token gestures. Please don't underestimate the collective power we have in the areas of generating publicity, enlisting the support and assistance of motion picture producers and distributors and, if need be, of finding an alternative supplier of raw film stock.

We care so much that we intend to use every means at our disposal to find the solution to the problem that threatens our work. We know that the solution exists and we feel that it is long overdue. Hence this petition. We are confident that Eastman Kodak will respond positively and supportively; it is as much in your interests to do so as it is in ours.

April 24, 1980

Martin Scorsese
Chartoff-Winkler Prod., Inc.
"The Raging Bull"
110 W. 57th St.
New York, NY 10019

Dear Martin:

I hasten to give you my full support.
You may use my name in any capacity. If
you need to identify me, founder and
first director of the New York Film
Festival at Lincoln Center and founder
and director of Cinema 16 will be fine.

Any chance of ever seeing each other?
How have you been?

Best wishes,

Amos Vogel

AV/pws

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